Chamber Recital

Laura Kerslake – Saxophone

Featuring

Raymond Baril – Alto Saxophone
Gavin Goodwin – Alto Saxophone
Chee Meng Low – Baritone Saxophone
Christopher Mann – Clarinet
Jessica McMillian – Flute
Vladimir Rufino – Violin
Dominique Shulhan – Tenor Saxophone
Cristina Weiheimer – Mezzo Soprano
Mathew Walton – Piano

With Works by:

William Albright, Anton Webern, William M. Karlins, Joaquin Nin, and Thierry Escaich

Wednesday, November 7, 2012

8:00 PM
Convocation Hall
University of Alberta

Chamber Recital
Laura Kerslake - Saxophone

PROGRAMME

Fantasy Etudes — William Albright (1944-1998)
(1993-1995)

Prelude
A Real Nice Number
Pypes
The Fives for Steve
Phantom Galop
Harmonium
They only come out at Night

Laura Kerslake – Soprano
Raymond Baril – Alto
Dominique Shulhan – Tenor
Chee Meng Low – Baritone

Quartett Op. 22 — Anton Webern (1883-1945)
(1930)

Sehrfsig
Sehr Schwungvoll

Vladimir Rufino – Violin
Christopher Mann – Clarinet
Laura Kerslake – Tenor Saxophone
Mathew Walton - Piano

Introduction and Passacaglia — William M. Karlins (1932 - 2005)
(1990)

Gavin Goodwin – Alto Saxophone
Laura Kerslake – Tenor Saxophone
Mathew Walton - Piano

Le Chant du Veilleur — Joaquin Nin (1879-1949)
(1933)

Cristina Weiheimer – Mezzo Soprano
Laura Kerslake – Alto Saxophone
Mathew Walton - Piano

3 Intermezzi — Thierry Escaich (1965)
(1994)

Jessica McMillian – Flute
Christopher Mann – Clarinet/Bass Clarinet
Laura Kerslake – Baritone/Alto Saxophone

Programme Notes:

American composer, pianist, and organist **William Albright** (1944-1998) studied at the Juilliard School Preparatory Department of Music and the University of Michigan before attending the Conservatoire National Superieur de Musique de Paris where he studied composition with Olivier Messiaen. According to Don C. Gillespie, Albright is cited as being responsible for the revival of classic ragtime, stride piano and boogie-woogie, especially the works of Scott Joplin. Many of his later compositions "often combine a complex rhythmic and atonal style with elements of American popular music." (Gillespie, Oxford)

Albright's *Fantasy Etudes* (1993-1995) for saxophone quartet was commissioned by the PRISM saxophone quartet in 1992. The piece incorporates a variety of extended saxophone techniques and exposes such sounds as highland bagpipes, steam engines, Victorian pump organs, and big band style. Throughout this composition Albright mixes his contemporary compositional techniques with these idiomatic sounds and colours, while exploiting the range and abilities of each saxophonist.

Austrian composer and conductor **Anton Webern** (1883-1945) along with Alban Berg, were **Arnold** Schoenberg's most celebrated students of 12-tone technique. Webern applied the 12-tone technique very rigorously, incorporating it not only in his use of a tone row, but also in his strict use of rhythm and dynamics. (Bailey, Oxford) Furthermore, Webern extended the technique by incorporating the principal of non-repeated tones (Searle, Comprehensive Guide to Saxophone Literature).

Webern's *Quartett Op. 22* (1930) for violin, clarinet, tenor saxophone and piano provides an excellent example of Webern's use of the early serial technique. All four instruments are composed completely independent of one another and the texture is sparse throughout. Where motives exist, they are quite short, often only two note figures. There are very few sections in the work that incorporates unison rhythms or dynamics.

William M. Karlins (1932-2005) was an American composer of contemporary classical music. He studied composition at the Manhattan School of Music and received his PhD from the University of Iowa. His main teachers of composition included Frederick Piket, Phillip Bezanson, Richard Hervig, Stefan Wolpe and Vittorio Giannini. In 1967 Karlins was appointed as a professor of Music Theory and Composition at Northwestern University.

Introduction and Passacaglia was written for William H. Street and Paul Bro in 1990 for alto saxophone, tenor saxophone and piano. It is a one-movement work incorporating an introduction and a passacaglia. The introduction begins with both saxophones playing almost entirely in unison. The Passacaglia which is introduced in the piano, includes nine variations and a finale, followed by a short coda. The piece utilizes extended techniques in the piano and rhythmical canon techniques at times between the all three voices.

Joaquin Nin (1879-1949) was a Cuban pianist and composer born in Havana. As a child he actively toured as a pianist. In 1904 he performed his concert debut in Paris and during his tours he spent most of his time in Spain (Carol Hess, Oxford). Nin began composing later in life and A. Menéndez-Aleyxandre suggests that Nin had an enthusiasm for Spanish Baroque music. This influence is evident in his compositions, along with French impressionism.

In discussing *Le Chant du Veilleur* (1933) Nin states "L'interprète doit aller à la sale de concert la musique sous le bras et l'humilité dans le coeur." Meaning, the performer should arrive at the concert hall armed with the music in hand and humility in their heart. This piece was originally written for piano, mezzo-soprano and violin. Saxophonist Jean-Marie Londeix argues that Nin originally wanted saxophone instead of violin. According to Londeix the original cover of the manuscript proves that saxophone was the first requested instrumentation for this piece. However the violin was originally used until Londeix provided the saxophone transcription forty years later. This work is about a watchman in a bell tower who sees two lovers embracing below. He calls out to the lovers to go their separate ways before the sun ascends into heaven and night falls.

Thierry Escaich (1965) is a French organist and pianist. According to his biography "Thiery Escaich is a unique figure who plays a prominent role in contemporary music creation. He considers facets of his art as inseparable elements converging together in his urge to render a prolific inner world an irrepressible need to express." (Escaich) He currently teaches improvisation and music composition at the Paris Conservatory. His main works are organ compositions but as a composer he is open to all forms and genres.

Trois Intermezzi (1990) written for flute, clarinet and saxophone had its premiere in April 1990 at the École Nationale de Montreuil-sous-Bois (France). The piece incorporates multi-meter and rhythmic hemiola, Escaich exposes the extreme ranges of each instrument while requiring exact execution of rhythmic figures and dynamics.

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